

FROM VISIONARY PRODUCER GUILLERMO DEL TORO

# SCARY STORIES TO TELL IN THE DARK

A CBS FILMS / eONE ENTERTAINMENT PRESENTATION IN ASSOCIATION WITH ROLLING HILLS AND STARLIGHT

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ELIZABETH GRAVE, p.g.a. BASED ON THE SERIES BY ALVIN SCHWARTZ SCREEN STORY BY GUILLERMO DEL TORO AND

PATRICK MELTON & MARCUS DUNSTAN SCREENPLAY BY DAN HAGEMAN & KEVIN HAGEMAN DIRECTED BY ANDRÉ ØVREDAL

CBS FILMS

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## PRODUCTION NOTES





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## CBS FILMS



# SCARY STORIES

## TO TELL IN THE DARK

**I**t's 1968 in America. Change is blowing in the wind...but seemingly far removed from the unrest in the cities is the small town of Mill Valley where for generations, the shadow of the Bellows family has loomed large. It is in their mansion on the edge of town that Sarah, a young girl with horrible secrets, turned her tortured life into a series of scary stories, written in a book that has transcended time—stories that have a way of becoming all too real for a group of teenagers who discover Sarah's terrifying home.

CBS Films and eOne Entertainment present in association with Rolling Hills and Starlight a Hivemind/1212 Entertainment/Double Dare You production. *Scary Stories To Tell In The Dark* is directed by André Øvredal, from a Screenplay by Dan Hageman & Kevin Hageman. Screen Story by Guillermo Del Toro and Patrick Melton & Marcus Dunstan. Based on the series by Alvin Schwartz. Produced by Guillermo Del Toro, p.g.a., Sean Daniel, p.g.a., Jason F. Brown, p.g.a., J. Miles Dale, p.g.a., Elizabeth Grave, p.g.a. Executive Producers are Peter Luo, Joshua Long, Roberto Grande. The film stars Zoe Colletti, Michael Garza, Gabriel Rush, Austin Abrams, Dean Norris, Gil Bellows, and Lorraine Toussaint. The Director of Photography is Roman Osin, BSC. Production Design by David Brisbin. Editor is Patrick Larsgaard. Costume Designer is Ruth Myers. Music By Marco Beltrami and Anna Drubich, with Music Supervision by Howard Paar. Casting by Rich Delia, CSA.

# SCARY STORIES

## TO TELL IN THE DARK

### ABOUT THE PRODUCTION

*“Stories heal. Stories hurt. If we repeat them often enough, they become real.”*

Throughout time immortal there have existed stories so powerful they can shoot tingles up the spine, steal the breath, darken the night, turn flesh to prickly goosebumps, and drive children (not to mention adults) safely under the blankets. Long embedded in American folklore, these shadowy tales have been told and retold around campfires, at sleepovers, in schoolyards, between friends and among families for the sheer bone-chilling fun of it all. But what if...*what if* the most startling legends of supernatural horror, revenge and the ghostly macabre suddenly became your actual reality?

That's what happens in *Scary Stories to Tell In The Dark*, a horror tale drawn from the iconic but deeply eerie book series by Alvin Schwartz. As brought to life by the visionary team of producer Guillermo Del Toro (*The Shape of Water*, *Pacific Rim*, *Pan's Labyrinth*) and director André Øvredal (*Trollhunter*), the film is anything but an anthology. Instead it's a tale of a group of young misfits who must confront all the fears that stand between them and the future.

It all begins in 1968. In a time of turmoil, things remain relatively sleepy in Mill Valley. That is until outcast teenagers Stella, Ramon, Chuck and Auggie dare to explore their town's infamously creepy haunted house—the cobwebbed former home of the reportedly murderous Sarah Bellows—and discover within a book that proves to have colossal supernatural powers. Almost immediately, the book changes their fates. One by one, they find themselves living out the stories Sarah chooses to tell...*Harold*, *The Big Toe*, *The Red Spot* and more... as each is inexorably summoned to do battle with their own most uniquely terrifying dreads.

“We wanted to recreate some of the most cherished, scary, fun and entertaining horror tales that are found in Alvin Schwartz’s books. But we do it in a way that is seamless within one story about a group of friends in the 1960s,” explains Del Toro, who has explored the power of horror to move, thrill and illuminate throughout his Oscar®-winning filmmaking career.

Often dubbed “king of the monsters,” Del Toro has long pursued the heights of invention and emotion dark tales inspire. He so adored the *Scary Stories* books that he bought several Gammell sketches decades ago. Now, he relished the chance to create something fresh with them. “The beauty of these stories is that they have the eternal appeal of campfire tales that invite people to shiver together in anticipation, even when you hear them again and again,” says Del Toro, “In our movie, we add to the fun of that themes of friendship, belief, compassion, and the idea that stories can damage, or they can heal.”

Del Toro continues: “There are two types of horror movies. First are the ones that sort of scar your soul. But then there is the horror movie that is like a roller coaster ride. It’s fun, entertaining and thrilling but ultimately has a humanistic spirit. And that’s the type of movie André has made—one where you have fun getting scared.”

For Øvredal, *Scary Stories* was not only a chance to take on his biggest film to date. It was equally a much-desired opportunity to pay homage to those wonder-inducing, kids-on-a-mission movies that formed his own cinematic education. He was drawn to making a PG-13 horror movie that would reach a wide age-range of people fascinated by the creepy.

“I approached *Scary Stories to Tell in the Dark* as a mix between a horror tale and an ode to the Amblin adventures I loved growing up,” Øvredal explains. “So, you have these very grounded, funny, real characters battling evil forces from the realms of fables and monsters. I wanted to try to balance the energy and adrenaline you get from horror with the positive vibes I found in the Hollywood adventures that made me fall in love with movies as a kid.”

While the film is bursting at the frames with bloodcurdling creatures and nightmares come to life (but no gore), Øvredal notes it is equally about the real anxieties of growing up in a challenging world. A human element drives the action from the start. This comes to the fore as Stella and friends discover the notorious Sarah Bellows may not have been the psychopathic monster that they were led to believe by town myths. Now, righting the wrongs committed against this outsider not so different from them becomes their one hope of surviving the stories she’s concocting in revenge.

“We had fun creating the monsters on screen, but the worst monsters in this movie are lies, deceit and untrue stories,” Øvredal sums up. “That’s what starts the story’s cycle of fear.”

## THE FRIGHTENING BOOK

Urban folklore, campfire tales and accounts of the chillingly inexplicable suddenly disrupting ordinary life have left children and teens cheerfully terrified for centuries. They have long been a rite-of-passage as kids develop the confidence, and even the need, to face off with their fears, to draw the lines between good and evil and discover how to cope with intense situations. But it was in the early 1980s that author and journalist Alvin Schwartz actually collected some of these nightmarish legends from old anthologies, magazines and folklorists in a series of books that would become a runaway phenomenon.

His *Scary Stories To Tell In The Dark* was such a hit, it was soon followed by *More Scary Stories To Tell In The Dark* and then *Scary Stories 3: More Stores to Chill Your Bones*. Originally illustrated by Caldecott Medal-winning artist Stephen Gammell, the stories came to life not only in words but in wildly surreal, unapologetically hideous ink drawings that seemed to leap from the pages straight into the imagination, where they lingered.

Though Schwartz passed away in 1992, *Scary Stories To Tell In The Dark* became one of the most-loved book series of the 90s, selling millions of copies on its way to becoming a cultural touchstone for an entire generation. The passion for the books even sparked a controversial movement to ban them from school libraries. Yet, it seemed that the harder the books were to find, the more and more their popularity swelled. As Del Toro puts it, “the banned books became catnip for adventurous youth.”

Perhaps what kids loved most about them is that these stories didn’t hold back. They were genuinely designed to press all your buttons and bring all your wildest fears into the light. The first time you read them was a bone chilling blast. But you could read them again and again and the scares stayed fresh.

For Guillermo Del Toro—who has always seen monsters as metaphors for what humans try their best to hide away and who believes scary stories are vital to children’s forming psyches—the *Scary Stories* books were ironically a source of pure joy. When he heard that CBS Films had acquired the rights, he immediately wanted to join in on the creation.

“This was a chance to honor the book by telling a bigger story that would be very scary but also full of the playful spirit of youth,” says Del Toro. “It was also a chance to look at the weight and responsibility of storytelling, so relevant in our world of social media today.”

Producer J. Miles Dale, who worked with Del Toro on his acclaimed *The Shape of Water*, had already had his own personal encounter with the potency of the stories. “My son read them,” Dale recalls. “My wife had bought them, and I remember looking at them thinking ‘this is *not* bedtime reading.’ But it turns out that a lot of people found these stories to be formative in their childhoods, so it felt like fertile ground for Guillermo.”

Del Toro started with the idea of the supernatural book that writes itself—and shifts reality in the process. “The book basically customizes a story before your eyes to tap into fears of the person reading it,” Del Toro explains. “This give you the delicious thrill of seeing a story coming for each character you’ve gotten to know and then bracing yourself in preparation.”

He also knew he wanted a retro vibe for the story. But rather than going back to the 80s setting of so many teen adventures, he kept going, all the way back to 1968, as American soldiers battled in Vietnam and protests erupted at home. In a presidential election year that involved assassinations, riots and cultural upheaval, a growing sense of profound national division and change was even beginning to hit remote towns like Mill Valley.

For Del Toro, 1968 allowed for a world without any hint of mobile phones or the internet, where life was truly local, and you definitely couldn’t post your weird experiences on Instagram. But also, the time period felt catalytic. “The whole ideal of the American Dream and American innocence was shifting as the world became much more complex, and scary in new ways,” describes Del Toro. “The Vietnam War itself is sort of a ghost that looms over the town. It’s a very unstable time for these kids to undergo this extreme rite of passage.”

To color in the outlines of his story with deeply inviting characters, Del Toro turned to the screenwriting duo of Dan & Kevin Hageman. Known for their work on the boisterously imaginative *LEGO Movie*, they had just collaborated with Del Toro on the Netflix series *Trollhunters*. He liked the idea of their joyful, high-energy style counterpointing the dark allure of Schwartz’s scary legends. The Hagemans, in turn, couldn’t wait to tackle their first scary movie.

“We’d never before read the books because I think they were banned at our school,” muses Dan Hageman. “But when Guillermo pitched us this story, we absolutely leapt at the idea of it. We’ve always wanted to write a real coming-of-age adventure and this finally gave us a chance to do that while mixing in these truly frightening scares that people of all ages love.”

Adds Kevin Hageman: “From the start, Guillermo made it clear that while he wanted the visuals to follow in the style of Gammell, he wanted the film’s heart to be founded on the characters, on three-dimensional, real friends who you care about and relate to, which makes the ride that much more frightening. That’s what really excited us—because those are the kinds of films we’ve always loved most: the kind where you have more than one feeling, where you’re thrilled and scared but then maybe also amused, romanced and moved.”

Their first task was simultaneously exhilarating and tough: choosing which handful of stories from the books they would tie into the narrative. “Guillermo told us go get the books and read everything,” remembers Kevin. “Then we all got together for dinner and shared which stories really jumped out at us individually. It turned out all three of us loved a lot of the same stories that the fans do. Of course, there were lot of stories we all enjoyed that we couldn’t put in this film, but we also added plenty of Easter eggs that fans of the books will recognize.”



Each of the main stories were adapted to link up with the film's four central friends and their own personal journeys and anxieties. "While the stories are very much recognizable from the book, we also put some twists into each of the stories to keep the audience on their toes," Dan explains. "So, even if you've read the books you don't know exactly what's coming. A lot of the stories also end very abruptly which is spooky on the page, but we needed to find ways to weave their endings back into the lives of our characters without disrupting the action."

As they got deeper into the writing, the Hagemans couldn't help but ask each other what makes adolescents crave scary tales with a passion. "We talked a lot about how we all remember those stories that scared us the most for the rest of our lives," says Dan. "They leave a mark on you, but I think in a good way, because you realize that it's OK to be frightened and overwhelmed with emotions at times. That's the essence of coming of age: figuring out all the things people have to overcome to function in the real world. But with stories, you get to face your fears first within the safety of a book or a film."

The Hagemans also poured over all their favorite spooky movies, from *Poltergeist* to *The Ring*, in preparation. But they eschewed all blood and gore, following Del Toro's lead in taking a purer psychological approach. "Gore isn't necessary to create something absolutely terrifying," notes Kevin. "But we still wanted to make it as scary as you can push a PG-13 movie."

When it came to the characters, the Hagemans decided to make the inquisitive, lonely Stella the lead role. "I think what we loved about Stella being the lead is that she's the mirror of our villain Sarah Bellows in so many ways. They're both outsiders, and Stella feels compassion for Sarah. We loved having some heart in the middle of a horror tale," says Kevin. Dan adds: "With each of the characters, we wanted you to really root for them and to understand what they mean to each other so that the stakes are really, really high."

The legend of Sarah Bellows was inspired by a single sentence Del Toro uttered, which became the hinge of the entire film: *stories can hurt, and stories can heal*. "That idea inspired us to write Sarah as a woman who is harmed by stories that are malicious, stories that are lies, stories that drive her to become the monster people say she is," says Kevin.

The direction of the characters, notably the kids, gratified Del Toro. "These characters are real kids whose lives, like most of our lives, are messy. They're dealing with problems at school, problems at home and fears of the future as they become adults," says Del Toro. "Feeling fear is natural; vanquishing it is extraordinary. And these kids have to be extraordinary to make it through the tests they face."

## THE EXUBERANTLY EERIE DIRECTOR

All along, Del Toro was in search of a director who was ready and willing to play freely in the creative sandbox that *Scary Stories To Tell In The Dark* was destined to provide. He found exactly that in the Norwegian filmmaker André Øvredal. Øvredal came to the fore with his darkly hilarious “found footage” mockumentary *Trollhunter*, in which three student filmmakers discover a man who claims to have the perilous job of government troll slayer. The film’s originality and deadpan humor took critics and audiences by surprise. Øvredal followed that with the more frightening supernatural thriller *The Autopsy of Jane Doe* about father-and-son coroners who uncover a gruesome mystery,

The appeal of Øvredal to Del Toro was simple: “André has a great sense of character, a great sense of humor, a great sense of pacing, and he makes very scary movies.”

For Øvredal, receiving the script was the start of his own fantastic adventure. “I was not familiar with the *Scary Stories* books before,” he admits, “so learning about them started me on the very joyful experience to get to know this incredible world of Alvin Schwartz and Stephen Gammell.”

The chance to work with Del Toro in this realm of monsters that they are both drawn to so passionately was also something Øvredal won’t soon forget. “Guillermo is a master storyteller that I’ve learned so much from,” he says. “Just his understanding of how to tell a story on screen, not to mention his brilliance with creating stunning creatures, was crucial to doing this film. He has an acute sense of how to heighten everything he touches.”

A deep rapport opened up between Del Toro and Øvredal, says producer Dale. “When Guillermo produces, he is very supportive and brings in a lot of ideas, but he also really wants the director to be able to put their own fingerprints on the movie. Luckily, André is also a very visual guy, so, he and Guillermo spoke that language with each other. They were constantly talking about things like palette and camera style in a very detailed way.”

Much as the film’s monstrosities intrigued, Øvredal was most excited about bringing the tightknit circle of friends who encounter them to life.

“I liked the idea of creating a group of friends who each come from really distinct and different backgrounds,” Øvredal explains. “You have Stella who has always felt like an outsider in the town and is struggling with her relationship with her father. You have Ramon who is a Mexican-American passing through town with his own secrets. Then there’s Auggie who has a more upper scale life but has issues with his controlling mother. Finally, you have the brother and sister Chuck and Ruth, with Ruth being the story’s one cool girl and Chuck being an energetic, fun character with a goofy sense of humor.”

Then there was Sarah Bellows, still in search of a reckoning. Øvredal found her compelling. “Sarah Bellows was a girl who grew up as the black sheep of a very rich family. She should

have had it all, only her family thought of her as different and treated her horrifically because of that,” Øvredal describes. “She basically was confined to a small room and that is why she started inventing stories. Eventually she would become a scapegoat, which spurred her to seek vengeance through fear.”

In taking on *Scary Stories*, Øvredal knew he faced the considerable responsibility of bringing the chills associated with the books. He describes his approach to scaring audiences as “suspension-based horror.”

“I like to build dread slowly,” he explains. “I like to let the audience know something’s coming and build the tension that way and then hold them hostage to that tension for as many minutes as I can,” he chuckles. “Ultimately a lot goes into building that tension: the performances, the photography, the design, the editing, the music and of course the sound, too. But it all has to add up to dread.”

## THE CURIOUS TEENS

### STELLA:

The stories of *Scary Stories To Tell In The Dark* come hurtling into the world of five small-town teens, bringing to life each of their deepest fears. The misfit loner who unwittingly takes possession of Sarah Bellows' dangerous book is Stella Nichols, who is smart and feisty, and a lover of stories in her own right, but trying to find her place and her strength having grown up in a troubled home.

Notes J. Miles Dale: "There are parallels between Stella and Sarah Bellows that you increasingly become aware of as the story unfolds. They both embody the theme of the movie that stories can hurt, and stories can heal—and in Stella's case she tries to find a way to make the stories that hurt become stories that heal."

Taking the role is Zoe Margaret Colletti who came to the fore in the 2014 screen adaptation of *Annie*, was recently seen in *Wildlife* with Jake Gyllenhaal and Carrie Mulligan, and currently stars in Showtime's *City On a Hill*. She can currently be seen in theaters in A24's *Skin* opposite Jamie Bell and Danielle Macdonald.

Colletti had never read a single story in the Alvin Schwartz books when she first heard about the project, but her curiosity was piqued. "A lot of people freaked out when I mentioned I was auditioning for *Scary Stories To Tell In The Dark*, so I knew I had to start reading them," she explains. "And, oh my, they were so awesome and so scary and there was such a unique tone about them."

When she read the script, she was even more excited to see how the stories were woven into a teen odyssey that captured the wonders of friendship as much as the horror of gruesome creatures coming out of the woodwork. "I loved the dynamic between these four friends and how unique each character is," Colletti says. "I think when you're watching people who seem so personable and relatable that makes the monsters feel even more crazy real."

As for Stella, Colletti immediately felt a bond. "She's an unusual teen character, because she's an introverted person in a very dark place. Her mother is not really in the picture and she has a tough time connecting with her father. What I like most about her is that she's someone who feels alone instead of being this popular teen with 30 million friends having the time of her life. It's a nod to the reality that high school can be really tough for a lot of people."

When Stella meets an outsider passing through town, the kind and alluring Ramon, everything changes. "Stella and Ramon find this mutual connection they've both been waiting a long time for," says Colletti.



They also find Sarah Bellows' book, not realizing what it holds in store for both of them, not to mention all of Stella's friends. "That book causes a lot of trouble!" laughs Colletti. "It winds up connecting the stories that Sarah Bellows was writing a century ago directly to our characters' lives in 1968."

As Stella watches the book unravel the lives of those around her, she increasingly comes face-to-face with her own greatest fear: hurting those she loves. "It gives Stella a certain power having the book, but it's scary power, especially for someone who has felt powerless her whole life," Colletti observes. "She comes to fear what she is bringing into the lives of the people she cares about."

## **RAMON:**

**T**o Ramon Morales, Mill Valley is supposed to be nothing more than a stop on the road, until he meets Stella and gets drawn into an epic battle against macabre forces from the ancient past. Taking the key role is 19-year-old Texan native Michael Garza, who has been seen in *The Hunger Games: Mockingjay Part 1*.

Already a fan of Stephen Gammell's art, for Garza that was a big part of the draw. "Gammell knows just how to terrify you on the page, so the chance for us all to try to bring that to life on screen I thought was awesome," he says. "I also really like how the script mixes the fantastical elements with things all teenagers go through."

As a classic outsider drawn into a town's mystery, Ramon intrigued Garza. "He's just passing through and he is not looking to stay long in Mill Valley until he meets Stella," Garza explains. "I think he and Stella are kind of kindred spirits. They're both feeling alone and a little lost and they find comfort in each other."

Ramon is accustomed to not fitting in, but with Stella, he can fully be himself. "As a Mexican-American, Ramon has become used to being looked down upon or as dangerous," notes Garza, "but Stella sees him for who he is. So that's why he stays in Mill Valley. He has his own big worries for the future with the Vietnam War going on—but little does he know he's going to get drawn into such a scary situation in this small town."

Sarah Bellows taps into Ramon's biggest fear: the fear of not doing the right thing. "Ramon fears fighting for something he doesn't ultimately believe in, which is something that becomes very important to his storyline," explains Garza.

Garza, however, has a different phobia from Ramon. "For me, it's spiders," he says. "Anything having to do with spiders is super freaky for me, so I was most definitely dreading shooting *The Red Spot* story!"

## AUGGIE:

**B**rainy, nerdy but sweet Auggie Hilderbrandt is the first of the close circle of friends to be targeted by Sarah Bellows' book of stories—on the heels of the town bully, Tommy, disappearing. Playing Auggie is rising star Gabriel Rush, who has already appeared in two films for director Wes Anderson: *Moonrise Kingdom* and *The Grand Budapest Hotel*.

Rush loved the way the script entwined the scary stories into a bigger adventure of four friends battling to save one another. "These urban legends were written to be told so it's really interesting what the script did with the book that writes itself and causes each story to start happening in real life," says Rush. "I think fans are going to be so excited to see these illustrations that scared them in the books come to life in this way."

The 1960s time period also intrigued Rush. "The really big difference back then was just the speed of communication," he observes. "Now, if you were presented with some of the situations in the film, you'd just Google to find out what kind of crazy stuff you might be dealing with! But in 1968, you had to find out the answers for yourself, and maybe you had to get on a bus and go to an old mental asylum searching for records. The period makes it more fun."

Like his friends, Auggie doesn't quite fit in, being an avid reader who lives in his mind, and has hidden struggles at home. "Auggie is an only child and his parents are divorced, so really his friendship with Chuck and Stella is the only source of stability in his life," Rush notes.

Rush especially enjoyed Auggie's camaraderie with Chuck, played by Austin Zajur. "They have a fun and hilarious relationship that felt very realistic," Rush describes. "They're both always trying to get each other's goat—but that is also the glue that binds them. And I just loved working with Austin, so I hope that translates on the screen."

Adds producer Dale: "Auggie and Chuck are kind of like Laurel and Hardy, or Dean and Jerry, that kind of comedic pairing where one is a funny nerd and the other is more academic and high-minded and they're just really fun to watch together."

Typical of Auggie's persona is his choice of Halloween costume: not your generic clown but a Pierrot, the classic sad character of *commedia dell'arte* with his pasty, melancholy face and flouncy shirt. "The Pierrot costume is a pretty excellent metaphor for who Auggie is. I mean, he takes himself seriously, but to others he kind of just looks like a clown," Rush muses.

Auggie's biggest fear is not knowing, which comes to the fore when he finds himself sucked into the story *The Big Toe*. "Auggie is huge scaredy-cat," says Rush. "He's pulled into the fear of knowing there's something there, but not being sure exactly where it is. It's such a universal fear and I think it's so well conveyed when the book comes for him. Shooting that sequence was a big challenge for me, because I've never done any stunt work like that, fighting demons under the bed!"

## CHUCK:

Austin Zajur takes on his first major screen role as Chuck Steinberg, the jokester of Stella's circle who helps her uncover the secrets of Sarah Bellows. Zajur is one of those kids upon whom the original *Scary Stories* books worked their creepy magic when he was still quite young. "Oh, those images have stuck with me my whole life so far," he muses. "And what I loved is that the script had exactly the same effect on me as the original stories, which was really cool."

He also loved having the opportunity to take on a role that has many shades to it. "There's a lot of humor to Chuck and Auggie which was great, but we also each have big character arcs and on top of that, we're put in some of the most terrifying situations you can imagine," he says.

Zajur describes Chuck as "a misfit who really doesn't care what others think." "He mostly just cares about Stella and Auggie. As it turned out, we all became friends and I think the on-screen relationships in the film are a lot like our off-screen relationships."

While Zajur was excited to go back in time to 1968, he also notes that the time period reminds him in many ways of 2019 with all its divisions and anxieties. "1968 was a time when lots of things were changing and there was a lot of uncertainty for young people, which shares a lot in common with today," he says.

Of course, like the others, Zajur knew the moment would come when Chuck has to face his biggest fear, which for him, comes in the glaring white halls of an old mental asylum. "Chuck's greatest fear is being trapped and isolated where he feels like there's no escape," Zajur explains. "I think he also fears having no one believe he's telling the truth. And all of that comes out in this one very cool, very scary scene."

## RUTH:

Chuck's older sister Ruth Steinberg may be the only cool kid in their midst, but Sarah Bellows does not spare her either. First, her friend Tommy, played by Austin Abrams (HBO's *Euphoria*), goes missing in the fields, his clothes found on a raggedy old scarecrow. Then, Ruth has her own hair-raising incident. Taking the role is Natalie Ganzhorn, the young Canadian who has been seen on television's *Make It Pop* and *The Stanley Dynamic*.

Ganzhorn had a blast with the vivacious Ruth. "Ruth is your ultimate girly-girl," Ganzhorn describes. "She is obsessed with being perfect, always has her hair and makeup done, and always has adorable little outfits. And of course, it comes naturally that what she most fears is the thought of losing control."

That comes back to bite Ruth, quite literally, when her character encounters a spider in the Bellows mansion, which later spirals into a dizzyingly insane catastrophe. "I am personally

so afraid of spiders that I knew there was going to be no acting needed for my big scene,” Ganzhorn laughs. “I genuinely was terrified of what was happening to my character. Now I’m excited to see people’s reactions to it. Since it was so terrifying to film, I can only imagine how terrifying it’s going to be to watch.”

Just the facial prosthetics alone gave Ganzhorn a jolt. “Every time I passed a mirror, I couldn’t help but jump at what I saw!” she confesses.

Ganzhorn was also given the chills on set by Harold the Scarecrow, who comes for Tommy. “I expect fans of the book are going to be thrilled with how Harold comes alive. It felt to me just like the illustrations from the book were walking out of the pages,” she muses.

At the same time, Ganzhorn loves that the story at the heart of *Scary Stories To Tell In The Dark* is about far more than the plentiful shock-scares. “I think there are some really cool themes that we see about how we treat people who are different and not stereotypically fit in—but it’s all against this backdrop that you know is going to terrify.”

Joining the young cast of *Scary Stories To Tell in the Dark* are a host of veteran stars including Lorraine Toussaint (*Selma*, *Orange Is The New Black*) as Lou Lou, the last living person who knows the Bellows family secrets; Dean Norris (*Breaking Bad*, *Scandal*) as Stella’s estranged father, Gil Bellows (*Patriot*, *Jett*) as the local Police Chief and Kathleen Pollard (who was Sally Hawkins’ stunt double in *The Shape of Water*) as Sarah Bellows.



## THE MONSTER MAKERS AT WORK

When the *Scary Stories To Tell In The Dark* books were first published what shocked and thrilled readers the most were the illustrations by Stephen Gammell. Each one seemed to nearly claw and ooze its way off the pages. There was something almost unearthly about their details, as if Gammell had actually seen, or at least dreamed, such dastardly creatures in real life and had shipped off the drawings of what he encountered before the ink could dry. From the start, Del Toro and Øvredal felt a drive to find a way to keep that feeling intact on screen.

“Guillermo was always drawn to the starkness and their drama of the drawings,” notes producer Dale. “In fact, he had bought a bunch of Gammell’s original illustrations years ago. Gammell himself thought there was no original artwork out there, but Guillermo said, ‘Oh, I bought 10 of them years ago at a store in the New Line building.’”

Says Del Toro of Gammell’s vision: “Gammell has a way of doing these almost liquid-like graphite lines. They are not just monsters, they have personality, they have intention, they have intelligence and they have tenderness.”

With determination to preserve the art of practical effects to as great of a degree as possible, what all that meant to Del Toro was that he was going to need to recruit the best monster makers in Hollywood for the project. “I knew for what we wanted to create that we needed the highest grade of sculpting you can demand from an artist—the kind only a few sculptors can do,” Del Toro explains. “So, we brought in the best sculptors I know in the makeup effects business. We brought in Mike Elizalde’s Spectral Motion, and we had Norman Cabrera and Mike Hill each sculpt two of our main monsters. They are the top of the line. I don’t know anyone better.”

For Øvredal it was an intensive education in monster making. “This is my first time working with practical monsters on this level,” he notes. “I was thinking initially, okay, I assume we will have to do this with digital creatures, but Guillermo convinced me very early on that no, we have to do this for real. And I was so happy about that because I saw he was committed to doing something on a very high creative level. Watching these creatures truly come alive was beautiful.”

A veteran of makeup effects and creature sculpting for 3 decades, Norman Cabrera first worked with Del Toro on *Hellboy*. For *Scary Stories*, Del Toro invited him to create two of the most iconic creatures from the collection: Harold the scarecrow and the toeless corpse.

Much as Cabrera appreciated Gammell’s drawings, he knew the challenges would be huge. “The second that you attempt to turn pen-and-ink art on the page into something three-dimensional that exists in the real world, it’s a whole new thing,” he notes. “Suddenly, you have to look at it from all sides. Our goal was to maintain faithfulness to the art, while allowing it to live in a real space. It was difficult at times but also a tremendous amount of fun.

For Harold, Cabrera began by casting actor Mark Steger's (*Stranger Things*) head. "I've had a relationship with Mark playing monsters in other movies and I knew that he's an amazing performer," says Cabrera. "So, we started by making a cast of him and then we sculpted the features of Harold over his face, constantly turning it around and looking at it from every possible angle. As it came to life with Mark, it was really cool. Harold has a very *extra* personality."

The final result spurred nightmares even among the crew. "He really seemed to strike a nerve," laughs Cabrera. "The first day we shot him was in the storm. The wind was whipping around Harold and it looked like he was bringing the, the cornfield to life somehow with a supernatural energy. It was very magical and very scary."

Likewise, for *The Big Toe*, Cabrera and team worked with Javier Botet, who portrays the skeletal toeless corpse. "Norman really followed Gammell and Gammell likes to use very intense textures and negative spaces," says Del Toro. "So, this led us to using Javier, a performer from Spain who is *incredibly* thin and helped us to make the corpse look like a living cadaver."

Joining with Cabrera is Mike Hill, who collaborated with Del Toro on the aquatic creature who forms the heart of *The Shape of Water*. For *Scary Stories*, he designed The Pale Lady and The Jangly Man.

Hill took his assignment extremely seriously. "People have such strong memories of being frightened by the book's illustrations, so we felt a responsibility to get that feeling back. The aim is that new audiences will love these characters and those who read the books as children feel like they're meeting old friends again," says Hill.

The Pale Lady, an unsettling vision of a woman with long black hair, a moonlight-pale face and a melancholy look gets under the skin, was a favorite. She appeared in the Schwartz book *More Scary Stories To Tell In The Dark* in a tale entitled *The Dream*. "I really strove to make her as accurate as I could to the book," Hill says. "Something about her really spoke to me. In some ways she looks like a nice older lady, but when that nice lady walks into your bedroom at night, she's not so nice anymore and the whole mood changes. I'm really proud of how much the final result reflects Gammell's artwork."

Creating the gruesome Jangly Man essentially from scratch was the icing on the cake for Hill. Though drawn from the story *Me Tie Doughty Walker*, in which a severed head falls down a chimney, the Jangly Man is an entire human form re-constructed from severed body parts. "He's going to be a real big eye opener for the audience because we've not seen anything quite like him in the books," Hill says. "He's the one character with a wholly original look."

Hill worked closely with Troy James (recently seen as Baba Yaga in the 2019 *Hellboy*) who brings the character to life. "We started with a foam latex head and then we built silicon body parts in separate pieces: arms, legs, hands, chest and torso. When all these pieces come together, and he stands up, Jangly is this seven-foot-tall, terrifying creature—and I think that's going to be a real standout moment in the movie."

For Hill, working with Del Toro again was like revisiting a dream. “It’s so amazing working with Guillermo because he lets you be an artist. And he brings in particular artists because he sees in them the ability to bring a specific creature to life. At the same time, you can’t pull the wool over his eyes. He’s your best friend but you can’t cheat him because he knows as well as you do exactly how these things are made and what is needed to make them feel real.”

Del Toro worked with Spectral Motion at the most detailed level to make the creatures feel one-of-a-piece with the ink illustrations, only using digital effects at the final stages. “One thing we did was to keep all the creatures very pale, in whites, oyster grays and yellow parchment colors, so they are all very sort of bleached out of color,” he explains. “In some instances, we created a digital effect that makes things feel more liquid and not really solid. It was important to try to capture that feeling in the illustrations, because they are why the book has endured beyond just being campfire stories.”

## THE HAUNTED HOUSE OF MILL VALLEY

**A**s production got underway, André Øvredal assembled a crack crew to capture and enhance every jump and tingle. They include cinematographer Roman Osin, who shot Øvredal's *The Autopsy of John Doe*, production designer Dave Brisbin (*The Day The Earth Stood Still*), two-time Academy Award® nominated costume designer Ruth Myers (*Emma*, *The Addams Family*, *LA Confidential*), editor Patrick Larsgaard (who worked with Øvredal on *The Autopsy of Jane Doe* and *Trollhunter*) and composers Marco Beltrami (a two-time Academy Award® nominee for *The Hurt Locker* and *3:10 to Yuma* and Golden Globe® nominee for *A Quiet Place*) and Anna Drubich (*Anna Karenina*.)

Øvredal especially enjoyed reuniting with Osin. "Our tastes are very similar. We both love wide lenses and low angles. For this film we referenced lots of 1960s colors, and we looked quite a bit at William Eggleston for inspiration," says Øvredal, referring to the legendary photographer known for his use of color and his monumental takes on everyday motel rooms, roads and storefronts of the 20th Century. "We wanted everything to feel authentic to the time period but also to feel immediate and real, not like pastiche or nostalgia."

Mill Valley was created very much as an Everywhere, USA—a small town with an iconic, placid feel but its own underlying tensions if you scratch the surface... and a place which, like all American towns of every size and style, has its share of eerie local legends. In some towns, the source of those legends might be lodged in an old hospital or hotel; in others it's a farmhouse or a patch of forest. But in Mill Valley, the dark past lives on inside the decaying Bellows mansion.

One of the first major triumphs of the production was unearthing a pitch-perfect stand-in for the mansion in a former Victorian oil town in Ontario, Canada. "It was our location manager who found this amazing house out in a little town called Petrolia, just outside Toronto. It stunned us," recalls Øvredal. "When we entered, the inside was as fantastical as the outside. It almost felt like the house was created to be a haunted house in a movie!"

In fact, the house was built as a home in 1890 by a family of wealthy industrialists. They commissioned the structure to echo the Richardsonian Romanesque style, the grand and imposing take on gothic architecture dreamed up by Henry Hobson Richardson. With the style's rounded towers, cone-shaped roofs, heavy masonry walls, and fortress-like feeling, it has long been a standard for haunted mansions. But in this particular house, dilapidated and long abandoned, the atmosphere was especially ripe.

The house was so intriguing that production designer Brisbin set out to re-create the interiors as more flexible sets to allow for the roaming camera Øvredal enjoys using. "The Petrolia house already reeked of wealthy industrial evil baron, which was just perfect. But then we expanded on that. We wanted to connect a sense of the mysterious and unreal to something that would feel real and grounded."



Brisbin continues: “So, we used the house as the basis for creating our own interiors. We added a long foyer from the entrance to the staircase [itself an homage to Gammell] for key scenes, as well as a library and dining room. The house had its own very spooky basement, but we then created the catacombs, which make it very chilling when you see where Sarah is being kept by her family.”

In addition to the house in Petrolia, Brisbin looked to the famed Cupples House in St. Louis, a well-preserved, castle-like Richardson Romanesque mansion commissioned by the industrialist Samuel Cupples in the late 19th Century. Gothic interior touches intensified the atmosphere, right down to the wallpaper. “Wallpaper was *very* important in late 19th century houses,” notes Brisbin. “We found a wonderful 1888 paper by the French designer C.F.A. Voysey that actually featured little devil motifs. That felt right in line with the Bellows home!”

The interiors also had to go through several iterations. “We had to age everything in the house 70 years,” points out Brisbin. “What the teens originally find is a place that is desecrated, dusty and colorless. But even in the beginning of the film, for a moment only, Chuck opens an armoire and sees the 1898 pristine world that the Bellows lived in.”

Throughout his sets, Brisbin sprinkled numerous Easter egg surprises for fans of the book. For the cast, the sets were exactly what they needed to set their nerves on edge. “Having the right environment was so important,” says Michael Garza. “The house had to be the stepping stone to all of the madness that happens to our characters. What the team created was definitely creepy and haunting, but it was also kind of beautiful.”

## THE STRAITJACKET THAT BECAME A DRESS: THE COSTUMES

**H**aunting and beautiful was also a combination that inspired costume designer Ruth Myers. She says it was Gammell's artwork that lit her desire to work on the project. "It would be impossible to do this film without being really informed by the drawings, which are *fabulous* and so unique," she says. "The costumes had to add to that atmosphere."

Myers was equally drawn to working with Del Toro and Øvredal. "What I love is that with both Guillermo and André there is an atmosphere of shoot for the stars. They make you feel there's no reason not to push as far as you can," she says.

Dressing Stella, Ramon, Auggie and Chuck as typical late 60s teens, albeit misfits with their own style, became another joy. "I see them as four dreamers, dreamers who think they can move mountains," Myers describes.

She wanted them to be of their times but not in any way ironic. "What I really wanted was for them to stand out against this background of a town which is slightly in decline, but without them being mad fabulous hippies," Myers says. "Of course, 1968 was coming up to the Summer of Love and everyone was throwing out the old fashion references. Clothes were becoming more unisex. Jeans were becoming high fashion and no longer utilitarian. So, I played a bit with all that but in the manner that you would see it happening in a small town."

Most of all, Myers wanted each character's persona to shine through their clothing. "All of the actors loved their costumes and that's when you know you're doing it right," she says.

Stella, who is so unabashedly herself, was a favorite. "She has an almost natural sense of style, which is quite outside anyone else's which fits with who she is," says Myers. "There are things she wears which she's obviously done for herself. For example, she has these slightly flared trousers that are obviously homemade from a pair of straight trousers, which made me smile every time I saw it."

Ruth is Stella's fashion opposite. "Ruth is quite fashion forward, but small-town fashion forward. She favors the classic glamor of Brigitte Bardot, Marilyn Monroe or Dusty Springfield. That's her way of standing out in the town," Myers observes.

Natalie Ganzhorn adored Ruth's look. "The outfits helped me automatically feel in character," says Ganzhorn. "From my first fitting I absolutely *loved* everything I tried on. There were so many pretty colors, fun poufy skirts, pink hairbows and just great stuff."

For Ramon, Myers looked to 50s and 60s teen icons. "I saw him as somewhere between James Dean and Bob Dylan, with a few other people thrown in, too," she muses. "I wanted him to feel like an idealized memory of the sexy outsider—someone slightly dangerous but charismatic who came into the town and no one knows quite what he's about."

Then there was the duo of Auggie and Chuck. “I had fun with Auggie’s Pierrot,” laughs Myers. “I love that he is someone who normally is seen in the most conventional clothes, but when he breaks out, he breaks out *hugely* into this absolutely ridiculous, amazing, very look-at-me costume. And with Chuck, we made everything mismatching. He has that teenage look that says he cares yet he doesn’t care about how he looks, both at the same time.”

Myers *coup de grace* was dressing Sarah Bellows, who is brought to eerie life by Kathleen Pollard. “I started with a palette that matched what David Brisbin was doing with the house and wallpaper,” Myers explains. “For Sarah, Guillermo always said he wanted a baroque dress, but I turned that into a kind of Victorian straight-jacket. I’m very proud of that piece because it feels of its era, yet it’s extremely scary, this brutal dress with its terrible chains!”

The straight-jacket gown was a knockout for Øvredal. “Ruth’s design allowed us to have this amazing moment when you first see Sarah,” he says. “She emerges as a dark shape in shadow. But then slowly you see that what she’s wearing is not actually dress but this worn-down, complicated straight-jacket that is very ethereal. What Ruth invented is not in any of the books. It’s totally original, which is something we’re all excited about.”

For Øvredal that was the bottom line throughout. He wanted each element of the film—from the characters to the set dressings—to hark back to the primal allure of classic scary stories, but also to feel fresh. “What I want most of all is for audiences to have a fearful but wonderful time in the theater,” he concludes. “Of course, I want people to get some shocks, but also to come away with a sense of adventure they weren’t expecting from a horror story.”

In the final minutes of *Scary Stories To Tell In The Dark* it becomes clear that for all that Stella has lost and learned amid the unsettling events in Mill Valley, there is more for her to uncover and more tales for her to tell. Concludes Natalie Ganzhorn: “The door is left open for more stories, and that makes sense because the fascination for scary stories never gets old.”

## ABOUT THE CAST

**Zoe Colletti (Stella)** has already made a name for herself in the world of entertainment.

Colletti can currently be seen as Kevin Bacon's rebellious daughter on Showtime's *City On a Hill*, produced by Ben Affleck, Matt Damon and Tom Fontana. Her previous television work includes a recurring role on the critically acclaimed AMC series *Rubicon*, and guest stars on FOX's *Past Life* and *Mercy* for NBC.

On the big screen, Colletti showed off her vocal range when she starred as 'Tessie' in Sony's *Annie* alongside Jamie Foxx, Cameron Diaz and Quvenzhané Wallis. She then went on to star in Paul Dano's Sundance directorial debut *Wildlife* alongside Carey Mulligan and Jake Gyllenhaal. Most recently, she starred in *Skin* opposite Jamie Bell and Danielle Macdonald, which premiered at the Toronto Film Festival and was released in theaters on July 26, 2019.

Colletti is currently filming *A Boy Called Christmas* for StudioCanal and Netflix, in which she will star alongside Kristin Wiig, Sally Hawkins and Maggie Smith. When she's not acting, she loves sewing and up-cycling vintage t-shirts.

**Michael Garza (Ramon)** is best known for his recurring role as Frank Armstrong in *Wayward Pines*. Other recent television credits include *Timeless* and *Angie Tribeca*. Garza also played the role of Eddy in *The Hunger Games: Mockingjay - Part 1*.



**Gabriel Rush (Auggie)** made his feature film debut in *Moonrise Kingdom* as Skotak, directed by Wes Anderson, whom he worked with again on *The Grand Budapest Hotel*. Other film credits include *The Kitchen*, *A Little Game*, *No Letting Go*, *Little Boxes*, and TV shows such as *Better Call Saul*, *Blue Bloods*, *SVU*, *Madame Secretary* and *Gotham*. Rush originally comes from a dance and theater background. He joined the Broadway cast of *Billy Elliot* in the role of Michael when he was 11. Rush won Young Entertainer Awards in both 2017 and 2018. He's also a Game Designer, having studied at NYU Tisch, and fluent in Japanese. Rush is excited to be playing Auggie in *Scary Stories to Tell in the Dark*.

**Austin Abrams (Tommy)** is among Hollywood's young actors to watch, who at the age of 22 already has years of experience working on some of television's biggest shows including *The Walking Dead*, *Shameless* and *Silicon Valley*. Abrams currently stars opposite Zendaya in the critically acclaimed HBO teen drama series *Euphoria*. Abrams is currently in production on the Amazon Studios' young adult film *Chemical Hearts*, playing the lead of Henry Page opposite Lili Reinhart.

Abrams has kept busy in the independent film world. He starred in the acclaimed comedy *Brad Status*, opposite Ben Stiller and also recently starred opposite Kelly Macdonald and Irrfan Khan in the indie drama *Puzzle*. He can also be seen in the 2017 indie films *We Don't Belong Here*, *Tragedy Girls* and *Grass Stains*. Additionally, in 2015 Austin starred opposite Nat Wolff and Cara Delevingne in *Paper Towns*, based on John Green's best-selling novel of the same name.

On the small screen, Abrams has contributed to some of the most critically-acclaimed shows on television. Most recently, he played the character Jackson Barber opposite Keri Russell in the final season of critically acclaimed FX drama *The Americans*. He also played the recurring character Ron in the fifth and sixth seasons of AMC's megahit series *The Walking Dead*. Prior to that, Abrams may have been best known for playing the hilarious smartass Todd Cooper on the MTV series *Inbetweeners*. He also had memorable turns on the HBO hit comedy *Silicon Valley*, the acclaimed Showtime series *Shameless*, and the half-hour comedy *SMILF* alongside Connie Britton as her character's son Casey.

**Dean Norris (Roy)** memorably portrayed relentless DEA agent Hank Schrader for all five seasons of the critically acclaimed AMC series *Breaking Bad*. With his fellow actors from the show, he shared the Screen Actors Guild Awards' top television honor, for Outstanding Performance by an Ensemble in a Drama Series. *Breaking Bad* was honored with Golden Globe® and Emmy Awards for Outstanding Drama Series. Following *Breaking Bad*, Norris starred as "Big Jim" Rennie, for all three seasons of the hit CBS series *Under the Dome*. Currently he can be seen on *Claws* which is currently airing on TNT and TBS.

In 2018, Norris starred opposite Bruce Willis in Eli Roth's *Death Wish*. Norris' notable films include Atom Egoyan's *Remember*, opposite Christopher Plummer; Billy Ray's *Secret In Their Eyes*, alongside Chiwetel Ejiofor and Julia Roberts; Richie Keen's *Fist Fight*; Ridley Scott's *The Counselor*; Jonathan Dayton and Valerie Faris' *Little Miss Sunshine*; Tom Shadyac's *Evan Almighty*; Paul Verhoeven's *Total Recall*; James Cameron's *Terminator 2: Judgment Day*; and Jason Reitman's *Men, Women & Children*.

He starred as Benjamin Franklin on the epic History Channel miniseries *Sons of Liberty*, directed by Kari Skogland. Among his many television guest appearances have been arcs on *The Big Bang Theory*, *CSI*, *Medium*, *Scandal* and *The Unit*.

**Gil Bellows (Police Chief Turner)** is best known for creating the role of 'Billy Thomas' in the Emmy and Golden Globe® Award-winning FOX series *Ally McBeal*.

Bellows gained attention among filmgoers and critics for his portrayal of an inmate with a penchant for knowledge in the critically lauded *Shawshank Redemption*, opposite Tim Robbins and Morgan Freeman. Other film credits include *Love and a .45*, opposite Renee Zellweger, *Miami Rhapsody*, with Sarah Jessica Parker, *The Substance of Fire*, *Richard III*, directed by Al Pacino, *The Assistant* with Joan Plowright and Armin Mueller-Stahl, *Dinner at Fred's* with Parker Posey, *Judas Kiss* with Emma Thompson and Alan Rickman, *Chasing Sleep* opposite Jeff Daniels and *Un Amour De Sociere* opposite Vanessa Paradis, Jean Reno and Jeanne Moreau..

Beyond acting, Bellows credits extend to producing. Bellows was producer for *Sweet Land*, which was the winner for Best First Feature in the Independent Spirit Awards, and Bellows' produced *Temple Grandin*, for HBO to critical acclaim and was nominated for 15 Emmy Awards, winning 7 including Best Outstanding Made for Television Movie. It also won the Peabody Award and was nominated for a Producer's Guild Award as well as a Golden Globe®.

Bellows stars in the HBO series *Jett*, and in the upcoming feature *Run This Town* with Damian Lewis and Ben Platt, and recently starred in and produced the second season of Amazon's *Patriot*. He has *Business Ethics*, a film he produced coming out in 2018 and will be directing the Black List feature film *Loose Women*.

**Lorraine Toussaint (Lou Lou)** is a SAG Award winner and NAACP Image Award nominee, and most notably shocked audiences as the viciously seductive inmate "Vee" on the second season of the hit Netflix series *Orange Is the New Black*. Toussaint's performance won her glowing reviews from the likes of TV Guide and Vanity Fair, and a Best Supporting Actress Award from the Critics Choice TV Awards. Toussaint also received praise for her performances in the Academy Award®-nominated feature film *Selma* and her starring role in the ABC fantasy/drama series *Forever*.

Toussaint currently leads the ensemble cast of NBC's drama *The Village*. She also stars in season three of AMC's *Into The Badlands* and can be heard as the voice of "Shadow Weaver" in Netflix's animated series *She-Ra and The Princess of Power*, which returned for its second season in April.

In film, Toussaint co-stars in the sci-fi thriller *Fast Color*, which was released in April. Directed by Julia Hart, the film premiered at South by Southwest in 2018 to critical acclaim. Toussaint recently wrapped production on the upcoming Gloria Steinem bio pic entitled *The Glorias*, based on Steinem's memoir. She will portray the iconic feminist and civil right activist Flo Kennedy, opposite Julianne Moore.

Toussaint's first film role was opposite Burt Reynolds in the Crime comedy *Breaking In*. She has also appeared in *Dangerous Minds*, *the Soloist*, and Ava DuVernay's *Middle of Nowhere*, which garnered her an Independent Spirit Award nomination. Additional film credits include *Sprinter*, *Girls Trip*, *The Night Before* and *Love Beats Rhyme*.

In television, Toussaint most recently starred in Fox's *Rosewood*. Among her many additional TV credits are recurring roles on NBC's *Friday Night Lights*, TNT's *Saving Grace*, Dick Wolf's *Law & Order*, ABC's *Ugly Betty*, and ABC's *The Fosters*. She has also had several guest appearances on hit television shows including *CSI: Crime Investigation*, *Grey's Anatomy*, *Scandal* opposite Kerry Washington and most recently Netflix's *Grace and Frankie*.

Toussaint spent the first 12 years of her career acting on stage in New York City before moving to Los Angeles. Her first television appearance was in 1983 in *The Face of Rage*. Toussaint's biggest career boost came from her co-starring role opposite Annie Potts in the TV series *Any Day Now*, which earned her an NAACP Image Award nomination for Best Actress in a Drama Series and the Wiley A. Branton Award for the National Bar Association.

Born in Trinidad, Toussaint and her mother moved to Brooklyn, NY when she was ten years old. An early interest in acting led to her enrollment in New York's renowned High School of Performing Arts, followed by the prestigious Julliard School's drama division where she graduated with a Bachelor's in Fine Arts degree. On her graduation day, she landed her first paying job as Lady MacBeth with *Shakespeare & Company*.

**Austin Zajur's (Chuck)** upcoming film projects include the comedy *El Tonto* from director Charlie Day and the thriller *Countdown* from director Justin Dec.

Zajur first became known for playing Carter in the feature *Delinquent*, which built a fanbase in the indie film world, winning 'Best Narrative Feature' at the Brooklyn Film Festival, 'Best Film' at the Tallgrass International Film Festival and 'Best Feature' at the Beverly Hills Film Festival. He may be best known though for his hilarious role as Neil in the Warner Bros. comedy *Fist Fight*, alongside Ice Cube and Charlie Day.

Zajur has had guest roles on numerous popular television shows including *Speechless*, *Kidding*, *The Carrie Diaries*, *TURN: Washington's Spies*, *Wonder Pets!* and *Mercy Street*. His first acting appearances were small guest roles in episodes of the 2008 mini-series *John Adams*.

In addition to acting, Zajur channels his passion for storytelling into his YouTube channel. Videos include kid friendly challenges, caught on-camera pranks, personal vlogs and travel adventure videos.

Originally from Richmond, Virginia, Zajur currently resides in Los Angeles.

**Natalie Ganzhorn (Ruth)** began her acting career at the age of 14 with a guest star appearance opposite Andréa Martin on the television sitcom *Working The Engels* for Global. Ganzhorn is best known for her supporting role in two seasons of the Nickelodeon hit series *Make It Pop*, as well as her regular role on two seasons of *The Stanley Dynamic* for YTV. Film credits include *Wet Bum* directed by Lindsay Mackay, an official selection of the 2014 Toronto International Film Festival, the television movie *The Night Before Halloween* directed by Sheldon Wilson for Syfy Network, and a lead role in the TV movie *Holiday Joy* for Freeform opposite Bailee Madison.

Ganzhorn's love for performing has carried over to many different areas of her life. She was heavily involved in competitive debating and public speaking and went on to represent Canada at four World Championships. After winning consecutive International Debating championships in 2013/2014 and claiming the title of 2016 World Debating and Public Speaking Champion, Ganzhorn decided to pursue a major in Political Science at the University of Western, Ontario, where she continues her studies today.

**Kathleen Pollard (Sarah Bellows)** is a Canadian actress who has appeared on both stage and screen. A Vancouver native, she graduated from Simon Fraser University with a BFA in Theatre and was a founding member of several indie theatre companies. Pollard began landing roles in film and television upon moving to Toronto in 2012, and has recently been seen on *The Handmaid's Tale*, ABC's *Designated Survivor* and *The Strain* (FX). Most notably, she performed as a stunt double for Sally Hawkins in the Oscar® award- winning film *The Shape of Water* directed by Guillermo del Toro.

## ABOUT THE FILMMAKERS

**André Øvredal (Director)** established himself as one of Norway's top genre directors with his feature debut *Trollhunter*, which gained immediate national and international attention at the Sundance Film Festival in 2010. In Norway, the film became both critically acclaimed and a box office hit, resulting in Øvredal being picked as Variety's "10 Directors to Watch" in 2011.

Øvredal's first American film *The Autopsy of Jane Doe* premiered in September 2016 to critical acclaim. Following *Scary Stories to Tell in the Dark*, his next film is *The Long Walk*, based on the novel by Stephen King.

**Dan & Kevin Hageman (Screenplay)** are brothers and sworn blood enemies who have momentarily brokered peace to write and produce some of the biggest animated franchises in film and television. Most recently, they were Co-Executive Producers and Showrunners of the multiple Emmy award-winning animated Netflix series *Trollhunters* for acclaimed director Guillermo Del Toro and Dreamworks Animation. In its second season, the Hagemans won an Emmy for Best Outstanding Writing in an Animated Program and are now nominated for an Emmy for its third and final season.

Prior to that, the Hagemans co-created the critically acclaimed *The LEGO Movie* with producer Dan Lin, director/writers Lord & Miller, and Warner Brothers Animation. The film has won numerous awards and spawned movie spinoffs, sequels, TV shows and theme park attractions. Off the success of *The LEGO Movie*, the brothers worked closely with the Danish toy company to write and executive produce *LEGO Ninjago: Masters of Spinjitzu* for the Cartoon Network



based on the LEGO toy line. It quickly grabbed the imagination of children across the world and grew into a global phenomenon. The hit animated series just aired its 10th season, and helped launch *The LEGO Ninjago Movie*, which they helped develop for the big screen.

Other theatrical credits for the Hagemans include creating the story for the animated hit film *Hotel Transylvania* for Adam Sandler and Sony Animation, which has grown into a franchise

that includes three sequels and a television series. They also wrote the upcoming 2020 release

*The Croods 2*, sequel to the Dreamworks box-office smash *The Croods*. They are executive producers and showrunners of an upcoming untitled animated *Star Trek* series for CBS and Nickelodeon.

Oscar®-winning filmmaker **Guillermo del Toro, p.g.a.** (Producer, Screen Story By) is among the most creative and visionary artists of his generation whose distinctive style is showcased through his work as a director, screenwriter, producer and author. His most recent film, the romantic fable *The Shape of Water*, was among the most honored films of the past year, winning The Golden Lion at the Venice International Film Festival along with Golden Globe®, BAFTA, DGA and PGA awards. It led the 90th Academy Awards® with 13 nominations and four wins for Best Picture, Best Director, Best Score and Best Production Design.

Born in Guadalajara, Mexico, del Toro began experimenting with his father's Super 8 camera at age eight and went on to make numerous short films before his first feature. He studied screenwriting under veteran Mexican director Jaime Humberto Hermosillo and learned special effects makeup from legendary artist Dick Smith (*The Exorcist*, *The Godfather*), who became a mentor and close friend. Del Toro spent a decade as a special effects makeup designer and founded his own SFX company, *Necropia*, with animation partner Rigo Mora. Del Toro first gained worldwide recognition for the 1993 Mexican-American co-production *Cronos*, an audacious thriller that won recognition at Cannes, which he directed from his own screenplay. His subsequent films include *Mimic*, *The Devil's Backbone*, *Hellboy*, *Hellboy II: The Golden Army*, *Pacific Rim* and *Crimson Peak*.

Del Toro earned international acclaim as the director, writer and producer of the 2006 fantasy drama *Pan's Labyrinth* and was honored with an Oscar® nomination for his original screenplay for the film, which won Academy Awards® for Art Direction, Cinematography and Makeup. In all, *Pan's Labyrinth* garnered more than 40 international awards and appeared on more than 35 critics' lists of the year's best films. Del Toro is also a prolific producer with credits such as *The Orphanage*, *Julia's Eyes*, *Biutiful* and *Kung Fu Panda 2*. He is the author of the trilogy of novels, *The Strain*, *The Fall* and *The Night Eternal*, which were adapted into the vampire horror television series, *The Strain*, on FX. In addition, Del Toro is the creator of the hit DreamWorks Animation/Netflix series, *Trollhunters*.

**Patrick Melton & Marcus Dunstan (Screen Story By)** BIO NOT AVAILABLE

**Alvin Schwartz (Based on the series by)** is known for a body of work of more than two dozen books of folklore for young readers that explores everything from wordplay and humor to tales and legends of all kinds. His collections of scary stories-*Scary Stories to Tell in the Dark*, *More Scary Stories to Tell in the Dark*, *Scary Stories 3*, and two I Can Read books, *In a Dark, Dark Room and Other Scary Stories* and *Ghosts!*-are just one part of his matchless folklore collection.

**Sean Daniel, p.g.a. (Producer)** is a partner and co-founder of Hivemind. With a career in filmmaking that spans four decades, Daniel is the former Universal studio head whose tenure included *Back To The Future*, *Animal House*, *The Blues Brothers*, *The Breakfast Club*, *Brazil*, *Field Of Dreams* and *Do The Right Thing*. As a producer, his films have grossed more than \$2 billion worldwide and include classics ranging from *Dazed and Confused* to *Tombstone* to *Best Man Holiday* and *The Mummy* franchise. Sean is an executive producer on Amazon's Hugo Award winning sci-fi series *The Expanse*, which NPR called the "most important piece of science fiction to appear on the small screen in a decade" and whose fourth season is in post-production. Amazon announced at San Diego Comic Con that season four will premiere December 13 on Amazon Prime. He's also an Executive Producer on the highly anticipated TV adaptation of *The Witcher* - based on the bestselling novels which also inspired the blockbuster gaming franchise - for Netflix with Henry Cavill starring. Daniel worked closely with his Hivemind partner Jason Brown on the packaging, development and production of the company's series' *The Expanse* and *The Witcher*.

**Jason F. Brown, p.g.a. (Producer)** is CEO and co-founder of Hivemind. Brown previously served as a partner in The Sean Daniel Company, where he spent the past decade overseeing the company's film and television slate and forging international creative partnerships. He is currently an executive producer of *The Expanse* for Amazon Studios, which he developed and packaged from its inception with Oscar®-nominated Mark Fergus & Hawk Ostby (*Children Of Men*, *Iron Man*) writing based on The New York Times bestselling novels. Season four will premiere December 13 on Amazon Prime. He is also an Executive Producer on the upcoming Netflix series *The Witcher* starring Henry Cavill and based on the bestselling novels which also inspired the blockbuster gaming franchise, which he shepherded through development and into production in partnership with the franchise's Polish author and his Europe-based team. He's also developing the first live-action series adaptation of the best-selling video game franchise *Final Fantasy* with Sony TV. Brown grew up in Berlin, Germany and in San Francisco, CA, where he started working professionally as a journalist and critic. He studied film at New York University's Tisch School of the Arts and in Prague at FAMU before starting his film career working for producer Scott Rudin at his home office in New York.

**J. Miles Dale, p.g.a. (Producer)** is a prolific producer and director with a career spanning over 30 years. Prior to producing *Scary Stories To Tell In The Dark*, he most recently produced *The Shape of Water*, which won the Best Picture Oscar® at the 2018 Academy Awards® ceremony. The film also won the PGA Best Picture award and was the nomination leader for both the Oscars® and the Golden Globes® in 2018.

Prior to that, Dale was the executive producer and principal director on the popular FX Networks series *The Strain*, co-created by Guillermo del Toro, for all four of its seasons. He had also partnered with del Toro to produce the horror hit *Mama*, starring two-time Academy Award® nominee Jessica Chastain.

Dale's other recent credits include the critically acclaimed remake of *Carrie* which starred Academy Award® winner Julianne Moore, box-office smash *The Vow*, starring Oscar® nominee Rachel McAdams and Channing Tatum, and Universal Pictures' sci-fi horror prequel *The Thing*.

He also produced the cult classic *Scott Pilgrim vs. the World*, New Line's hit comedy *Harold & Kumar Go to White Castle*, the critically acclaimed *Flash of Genius* starring Oscar® nominee Greg Kinnear, and Focus Features' *Hollywoodland*, which received a Golden Globe® nomination for Ben Affleck's performance.

Dale's television credits include the Gemini Award nominated *Robocop: The Series*, Emmy nominated *Friday The 13th: The Series* and the critically acclaimed TV movie *All-American Girl: The Mary Kay Letourneau Story* starring Golden Globe® nominee Penelope Ann Miller.

Dale made his feature film directorial debut in 2002 with Universal's *The Skulls III* and has directed episodes for a variety of television series, including *The Strain* and the hit ABC Family/Freeform series *Shadowhunters*, which was recently nominated for Favorite Cable/Sci-Fi Fantasy TV Show at the People's Choice Awards. Dale is also currently in post-production on the Fox Searchlight thriller *Antlers*, also co-produced by Del Toro and directed by Scott Cooper, and scheduled for release in early 2020.

His next feature project is *Nightmare Alley*, starring seven-time Oscar® nominee Bradley Cooper, to be directed by Guillermo Del Toro for Fox Searchlight.

**Elizabeth Grave, p.g.a. (Producer)** has, since June 2014 served as Senior Vice President of Production at Lost City, an independent production company and financier, for which she is currently producing the Netflix Original film *Desperados*, which just wrapped principal photography in Mexico, directed by LP and starring Nasim Pedrad, Anna Camp and Lamorne Morris. Grave served as an executive producer on Tanya Wexler's *Buffaloed*, starring Zoey Deutch, which just premiered to rave reviews at the Tribeca Film Festival. She also executive produced Drake Doremus's film *Newness*, starring Nicholas Hoult and Laia Costa, and was a co-producer on Tony Elliot's Netflix collaboration *ARQ*, starring Robbie Amell and Rachel Taylor.

Prior to joining Lost City, Grave was a partner in 1212 Entertainment, an IP driven production company that acquired and developed Alvin Schwartz's *Scary Stories* series as well as Kazuo Koike's treasured *Lone Wolf And Cub*, set up at Paramount, which she's producing alongside Justin Lin. Under a first look deal with Sony AXN Networks, Grave also oversaw the writer room for the 10-episode hour-long series *Overnight*.

Previously, Grave was a development executive at Groundswell Productions and joined the company at its inception. She worked alongside Groundswell CEO Michael London during the production of nine films including Gus Van Sant's Oscar® winning *Milk*; Oscar® nominated *The Visitor* from Tom McCarthy; Andrew Jarecki's *All Good Things*; Steven Soderbergh's *The Informant*; and *Appaloosa*, directed by Ed Harris.

Grave started her career at Creative Artists Agency, working for Roeg Sutherland in the Film Finance Group.

**Roman Osin, BSC (Director of Photography)** was born in Leipzig in the former East Germany. Blessed with a natural eye for the poetry of light, movement, and framing, he spent his teens hooked on movies and photography, and attended film school in London to carve out his future vocation. He began his career as a director of music videos before returning to the prestigious National Film and Television School, to focus on cinematography.

Straight out of the gate, after his successful collaboration as director of photography on a student film that won the Cannes Student film award, his first feature film had him jump on a plane to India to shoot the two times BAFTA-winning debut feature by Asif Kapadia: *The Warrior*. which won a number of cinematography prizes and set his career in motion. A string of award-winning films followed, including the much-loved *Pride and Prejudice* directed by Joe Wright, the critically acclaimed *NEDs* directed by Peter Mullen. Kapadia's psychological thriller *Far North* and most recently *Autopsy of Jane Doe* directed by André Øvredal.

**David Brisbin (Production Designer)** has production designed more than 25 feature films, ranging from independents like *Drugstore Cowboy*, *My Own Private Idaho*, *Exorcism of Emily Rose* and *In the Cut* to tent-pole fare including *Twilight: New Moon* and *The Day the Earth Stood Still*. He has specialized in period features including *Race* and *Operation Finale*. As winner of the *Henry Luce Foundation Scholars Grant*, he worked as a TV news reporter in Manila covering the collapse of the Marcos regime. He has directed several documentaries about Asia including the feature *Nice Hat! Five Enigmas in the Life of Cambodia*. Brisbin trained initially in architecture (BFA, *Rice University*) and interned in the office of noted American architect, Robert Venturi. He did a residency in New Media at the *Canadian Film Centre* and studied filmmaking (MFA, *California Institute of the Arts*) under the mentorship of Alexander Mackendrick.

**Patrick Larsgaard (Editor)** hails from a small rural city on the farmland of Norway with only 600 inhabitants. He started out in the industry as first assistant editor and additional editor on features and commercials while studying at NISS film school in Oslo. Larsgaard has worked on numerous feature films and television series as editor. He worked as an additional editor on *Trollhunter*. Since then he has edited feature films such as *The Autopsy of Jane Doe*, *DRIB* and *Mortal*. Additionally, Larsgaard has edited many award-winning commercials both domestic and foreign.

**Ruth Myers (Costume Designer)**, a two time Academy Award® nominee (*Emma*, *The Addams Family*) has contributed her style to such diverse films as *The Golden Compass* (for which she received the Costume Designer's Guild Award for Excellence in Fantasy Film); *The Painted Veil*, based on W. Somerset Maugham's novel, and starring Naomi Watts, Edward Norton and Live Schreiber; *The Deep Blue Sea*, directed by Terence Davies from his adaptation of the Terence Rattigan play and starring Rachel Weisz and Tom Hiddleston; Gil Kenan's sci-fi fantasy *City of Ember*, starring Saoirse Ronan and Bill Murray (for which she was nominated for a Satellite Award) and director Curtis Hanson's *L.A. Confidential* (for which she received a BAFTA nomination) and Philip Kaufman's HBO movie *Hemingway & Gellhorn*, starring Nicole Kidman, Clive Owen and David Strathairn (for which she received a Primetime Emmy nomination).

Most recently, Myers designed the costumes for David Yates' *The Legend of Tarzan*; *Mortdecai* directed by David Koepp and starring Johnny Depp and Gwyneth Paltrow; *Molly Moon: The Incredible Hypnotist*, starring Emily Watson, Dominic Monaghan and Joan Collins; *Effie Gray*, written by and starring Emma Thompson, and *Vampire Academy*, directed by Mark Waters.

Born and raised in Manchester, England, she trained at St. Martin's College of Art in London, then went to work at the Royal Court Theatre, followed by a year working in repertory. She returned to the Royal Court, contributing to at least 15 productions, including John Osborne's "Hotel in Amsterdam" and "Time Present," and David Hare's "Stag."

She began designing for low-budget English films with *Smashing Time* (now famous for its era-defining Mod look), *A Touch of Class* and Peter Medak's *The Ruling Class* and *The Twelve Chairs*. Persuaded by Gene Wilder to come to America, she collaborated with him on the *World's Greatest Lover*, *The Woman in Red* and *Haunted Honeymoon*. She then designed Joseph Losey's *Galileo* and *The Romantic Englishwoman*; Sydney Pollack's *The Firm*; three films for Fred Schepisi *Plenty*, *The Russia House* and *I.Q.*; Norman Jewison's *And Justice for All*; Ken Russell's *Altered States*; Jack Clayton's *Something Wicked This Way Comes*.

Additional motion picture credits include three with writer/director Douglas McGrath: *Infamous*, starring Daniel Craig and Sandra Bullock; *Nicholas Nickleby*, starring Charlie Hunnam, Jamie Bell and Christopher Plummer; Taylor Hackford's *Proof of Life*; Mimi Leder's *Deep Impact*; *Cradle Will Rock*, directed by Tim Robbins; *Mr. Saturday Night*, written

and directed by Billy Crystal; *The Marrying Man*, written by Neil Simon; Lawrence Kasdan's *The Accidental Tourist*, and two films for director Jocelyn Moorhouse: *A Thousand Acres*, starring Michelle Pfeiffer, Jessica Lange and Jennifer Jason Leigh and *How to Make An American Quilt*, starring Winona Ryder, Ellen Burstyn and Anne Bancroft.

Myers designed the costumes for the pilot episode of HBO's *Carnivàle*, creating the look for the continuing series. For her work she received a Primetime Emmy Award and the Costume Designers Guild Award. In 2008, Myers received the Costume Designers Guild Career Achievement Award.

**Marco Beltrami (Composer)** is a two-time Oscar®-nominated composer. He has collaborated with many iconic film directors including Kathryn Bigelow, James Mangold, Angelina Jolie, Robert Rodriguez, Luc Besson, Guillermo Del Toro, Wes Craven, Alex Proyas, Jonathan Mostow, Roland Joffé, Jodie Foster, David E. Kelley and Tommy Lee Jones.

The composer established an early reputation as a genre innovator with his non-traditional horror scores for the *Scream* franchise. Beltrami's musical palette has since expanded to virtually all film genres. Beltrami has received accolades for his music including Academy Award® nominations for Best Score: *3:10 to Yuma*, starring Russell Crowe and Christian Bale, and for Best Picture winner *The Hurt Locker*, starring Jeremy Renner. In 2011 Beltrami won a Golden Satellite Award (Best Film Score of the Year) for *Soul Surfer*. He scored the Marvel film *Logan* and Angelina Jolie's directorial debut, *First They Killed My Father*. He also wrote the theme for the hit video game *Fortnite*. Beltrami most recently scored the critically-acclaimed box-office hit *A Quiet Place*, which was nominated for a Golden Globe® for Best Score and shortlisted for Best Score for the Oscars®, Dan Gilroy's *Velvet Buzzsaw* for Netflix, and National Geographic's 2019 Oscar® winning documentary *Free Solo*, for which he has received an Emmy nomination (with co-composer Brandon Roberts) for Outstanding Music Composition for a Documentary, Series or Special.

He has lent his voice to such unique hit films as *Live Free or Die Hard*, *Terminator 3: Rise of the Machines*, and *I, Robot*. His other scores include *The Homesman* directed by Tommy Lee Jones, the zombie comedy *Warm Bodies* directed by Jonathan Levine, the final installment of the Bruce Willis action series *A Good Day To Die Hard*, *Snowpiercer* starring Chris Evans and directed by Joon-ho Bong, the Brad Pitt action thriller *World War Z*, James Mangold's *The Wolverine*, the remake of the classic horror hit *Carrie*, *The Fantastic Four* reboot directed by Josh Trank, Columbia Pictures' holiday comedy *The Night Before* also directed by Jonathan Levine and starring Seth Rogan and Joseph Gordon Levitt and *The Shallows* starring Jack Huston and Blake Lively.

Most recently, Beltrami has scored Jordan Peele's *The Twilight Zone* for CBS All Access, the Lionsgate comedy *Long Shot* starring Charlize Theron and Seth Rogen, and the Zac Efron-



starrer *Extremely Wicked, Shockingly Vile, and Evil*. Upcoming for Beltrami is Twentieth Century Fox's action drama *Ford v. Ferrari*, directed by James Mangold and starring Christian Bale and Matt Damon, and *Underwater* (Twentieth Century Fox), directed by William Eubank and starring Kristen Stewart.

Upon completing his undergraduate studies at Brown University, Marco Beltrami entered the Yale School of Music on a scholarship. His pursuit of music composition then led him to Venice, Italy for a period of study with the Italian master Luigi Nono and then to Los Angeles for a fellowship with Academy Award®-winning composer Jerry Goldsmith.

**Anna Drubich (Composer)** was born in Moscow. From an early age Drubich was exposed to music and began piano lessons at the age of 8. She studied with Eliso Virssaladze at the Moscow Chopin Music College (1998-2002) and earned her Bachelor and Master's degrees at the Munich School for the Performing Arts (2002-2008) under the tutelage of Professor Franz Massinger.

In addition to her piano endeavors, Drubich has been writing music, focusing on film

composition. Her first film music project was the score to the film *About Love* (2002), which went on to receive the Best Music Award at the Russian National Film Festival Kinotavr. After this success, Drubich decided to pursue her studies in Film Composition at the Munich School for the Performing Arts, under the guidance of N.J. Schneider and graduated in July 2011. In the summer of 2010, she was chosen as one of 5 composers worldwide to spend a month in Aspen,

Colorado, USA, studying and composing with major Hollywood composers Jeff Rona, David Newman and Jack Smalley. In May 2012, Drubich graduated from the University of Southern California where she finished prestigious Scoring for Motion Pictures and Television program. In summer of 2018, Drubich won a Composer Fellowship to the Sundance Film Music lab.

Her diverse body of work can be heard on television, at the cinema and in the theatre and includes animated features, documentaries and plays. She has written scores for over 35 major film and TV projects from USA, Denmark, Germany, Russia, Spain and Egypt. The movies she scored have been award winners at London Film Festival, Annie Award, Kinotavr Film Festival, NIKA Award, USC film festival, Moscow International Film Festival and many more.

In addition to her music for the visual arts, Drubich has been intensively involved in

writing music for the concert hall. Several works, from sonatas for solo instruments to chamber music and orchestra pieces, were performed at prestigious International music festivals by famous musicians. Drubich has the great fortune to be able to work with such world-famous musicians as Valery Gergiev, Yuri Bashmet, David Geringas, Evgeny Tonkha, Boris Andrianov and others.

# END CREDITS

Production Manager  
REGINA ROBB

Unit Production Manager  
J. MILES DALE

First Assistant Director  
MYRON HOFFERT

Second Assistant Director  
TYLER DEBEN

Co-Executive Producers  
ZHITANG CHEN  
JACKY CHEUNG

## CAST

Stella Nicholls	ZOE COLLETTI
Ramon Morales	MICHAEL GARZA
Auggie Hilderbrandt	GABRIEL RUSH
Tommy Milner	AUSTIN ABRAMS
Roy Nicholls	DEAN NORRIS
Chief Turner	GIL BELLOWS
Chuck Steinberg	AUSTIN ZAJUR
Ruth Steinberg	NATALIE GANZHORN
Lou Lou	LORRAINE TOUSSAINT
Sarah Bellows	KATHLEEN POLLARD
Mrs. Steinberg	DEBORAH POLLITT
Mrs. Milner	VICTORIA FODOR
Mrs. Hildebrandt	MARIE WARD
Harold the Scarecrow/Pale Lady	MARK STEGER
Big Toe Corpse	JAVIER BOTET
Jangly Man	TROY JAMES
Deputy Hobbs	KYLE LABINE
Doctor	DAVID TOMPA
Claire Baptiste	KAREN GLAVE

Reception Nurse	STEPHANIE BELDING
Deodat Bellows	HUME BAUGH
Delanie Bellows	JANE MOFFAT
Ephraim Bellows	WILL CARR
Gertrude Bellows	AMANDA SMITH
Harold Bellows	BRANDON KNOX
Drive-In Manager	RODRIGO FERNANDEZ-STOLL
Actress	ANNA FRASER
Orderly #1	ALEX SPENCER
Mr. Steinberg	MATT SMITH
Letterman #1	COLTON GOBBO
Letterman #2	DANIEL GRAVELLE
Lou Lou (8 yrs)	AJANAE STEPHENSON
Stunt Coordinator	DARREN MCGUIRE
Stunt Players	SHARON CANOVAS
	ROSHAN AMENDRA
	BRENT JONES
	JACQUELINE LEGERE
	AL VRKLJAN
	JOEY RACKI
	DYLAN RAMPULLA
	AARON JONES BECK
	CANAAN DAVISON
Movement Coach	ROBERTO CAMPANELLA
Stunt Safety	DEAN COPKOV
	DUNCAN MCLEOD
	JONATHAN MCGUIRE
	EDDIE QUEFELEC
	BLAIR JOHANNES
Stunt Rigger	DARREN MARSMAN
Art Director	BRANDT GORDON
Concept Artist	VINCENT PROCE
1st Assistant Art Directors	COLIN WOODS
	DANNY HAEBERLIN
	JON CHAN
	HENRY SALONEN
	BARBARA AGBAJE
	JEREMY GILLESPIE
Set Designers	SORIN POPESCU
	ETIENNE GRAVRAND
Graphic Designers	JOHN MORAN
	THERESA SHAIN

Storyboard Artist	ROB BALLANTYNE
Visual Artists	AURORA KRUK
	CHRIS ROBERTS
	SEAN SCOFFIELD
Art Department Coordinator	DUSTY REEVES
Trainee Assistant Art Directors	THOMAS INWOOD
	HEATHER CARLSON
Set Decorator	PATRICIA LARMAN
Leads	JESSE HUTCHINS
	STEVE MIDDLEBROOK
Buyers	MARLENE RAIN
	CAROL GREAVES
	NAOMI ALLAN
	DAVID GRUER
Set Dressers	PETER STRANGE
	JONATHAN KOVACS
	LINDA CHEUNG
	RYAN MCCAFFREY
	LAUREN BATCHER
	JOHN HINZ
	SIMON MARCH
	STEVE BRYANT
	DAN OWENS
Set Wiring	JOHN O'BOYLE
On-Set Dressers	ADAM URQUHART
	EMMA GELDART
Set Dec Tracker	ALEX PAPP
Set Dec Drivers	DAVID KELLY
	BILL PARTRIDGE
	JOHN J. FITZPATRICK
Assistant Costume Designer	MIA STURUP
Costume Supervisor	JANE FLANDERS
Set Supervisor	CHARLOTTE ROBERTSON
Truck Supervisor	KAREN RENAUT
Buyers	DONNA WONG
	CAROL WONG
Cutter	LOREEN LIGHTFOOT
Stitchers	REBECCA FOWLER
	JUDY MACDOUGALL
Key Breakdown Artist	TAMARA RIGBY-FUNKE
Assistant Breakdown Artist	KAREN EPPSTADT
Extras Coordinator	ANN PEIPONEN
Tracker	JEANNINE PALMER
Wardrobe Assistants	AUGUSTA MACLACHLAN
	GRAHAM MCMASTER
Costumes Production Assistant	SUZY YAHYA

Makeup Department Head	COLIN PENMAN
Key Makeup Artist	TRASON FERNANDES
Makeup Assistant	ANDREA BROWN
Hair Stylist Department Head	CLIONA FUREY
Key Hair Stylist	JACQUELINE ROBERTSON CULL
Hair Assistant	CHERYL ROSS
A Camera Operator/Steadicam	GILLES CORBEIL
1st Assistant A Camera	DOUG LAVENDER
B Camera Operator	ANTON VAN ROOYEN
1st Assistant B Camera	MARK CYRE
2nd Assistant A Camera	DAVID MCCALLION
2nd Assistant B Camera	VALERIE MARTIN
Camera Utility	WILLIAM SCHEFFEL
Camera Trainees	ARTEM PASHKEVICH
	JOSH ROGERS
DIT	SPENCER GRAY
Video Assist Coordinator	PAUL THOMPSON
Video Assist	ERIC BUCHNEA
Script Supervisor	DUG ROTSTEIN
Sound Mixers	GREG CHAPMAN
	ERIKA SCHENGILI-ROBERTS
Boom Operators	GLEN GAUTHIER
	ALAN ZIELONKO
	DENIS BELLINGHAM
Utility	MICHAEL TAYLOR
	JASON MCFARLING
	FRANK KAVANAGH
	ALEX TURNER
Location Manager	VINCE NYULI
Assistant Location Managers	STANLEY LIDON
	MARCO DI FLAVIANO
Location Scouts	DON CORNELIUS
	SANDRA MIKKI
	TRACEY SAVEIN
Location Production Assistants	MARCELO PENARRIETA
	TRUNG NGUYEN
	SAM ATKINSON
	CHRISTOPHER LORI
Post Production Supervisor	DOUGLAS WILKINSON
First Assistant Picture Editors	EIVIND SANDODDEN KISE
	DIANE BRUNJES
	LUIS FREITAS

Trainee Assistant Picture Editor	PATRICK DE SOUSA LAHEY
Supervising Sound Editors	J.R. FOUNTAIN JILL PURDY
Sound Designer	JOE DZUBAN
Sound Editors	TYLER WHITHAM STEVE MEDEIROS
First Assistant Sound Editor	CLAUDIA PINTO
Assistant Sound Editor	PERNELL SALINAS
Re-Recording Mixers	ANDREW TAY MICHAEL WORONIUK
Re-Recording Assistant	SCOTT HITCHON
Foley Artist	STEVE HAMMOND
Foley Recordist	STEVE COPLEY
Audio Project Coordinator	MATTHEW BALLANTYNE
ADR Mixers	PAUL LYNCH BOBBY JOHANSON JEFFREY ROY BILL HIGLEY
Loop Group	
CHRISTOPHER MARREN	PATRICK KWOK-CHOON
MARIA DEL MAR	DEREK MORAN
LISA NORTON	PAUL BRAUNSTEIN
MADDALENA VALLECCHI WILLIAMS	VIVIEN ENDICOTT-DOUGLASS
ANDREW PIMENTO	WAYNE BURNS
EMMA HO	EVA GREIG
CALLUM SHONIKER	CHRIS RIVER
Additional Voices	ELIAS EDRAKI FRED TATASCIORE
Chief Lighting Technician	MICHAEL L. HALL
Assistant Chief Lighting Technician	ALEX LAWRENCE
Electricians	DUSTIN RIVERS JOHN CROCKFORD STEPHEN CASELL CIAN FOLEY
Genny Operator	KEVIN GALLANT
Chief Rigging Technician	DUANE GULLISON
Assistant Chief Rigging Technician	RICHARD BERUBE
Rigging Electricians	MARK COLLINS JORDAN SCHELLA GREG HADDOW ANTHONY KRAUS



Rigging Driver	RODERICK MACINTOSH
1st Company Grip	ROBERT JOHNSON
2nd Company Grip	JASSEN PARADELA
A Camera Dolly Grip	RON RENZETTI
B Camera Dolly Grip	MIKE YABUTA
Grips	MATT RICHARDS
	AUSTIN NETHERCOAT
	MARK BERDOCK
	JOHN HARBIC
	RAPHAEL RAPATI
1st Company Rigging Grip	JON BILLINGS
2nd Company Rigging Grip	GORD YOUNG
Rigging Grips	STEVE SHERIDAN
	PAUL SWEENEY
Property Master	MARY ARTHURS
Assistant Property Masters	EVERETT BIGGAR
	NICOLE STEPHENSON
Property Buyer	STEPHANIE CHALMERS
Special Effects Coordinator	GEOFF HILL
Special Effects Consultant	LAIRD MCMURRAY
Rigging Key	CHRIS BOUZALAS
On-Set Key	PHIL MAURAI
On-Set 1st Assistant	ANDREW F. SEARLE
Swing	LAURA KENNEDY
Production Coordinator	MARIE-CLAUDE HARNOIS
1st Assistant Production Coordinator	ROB MILLER
2nd Assistant Production Coordinator	ALYSSA BEACH-WALLIS
3rd Assistant Directors	MARK LUKAC
	MISSY MORRIS
Set Production Assistants	JANINE FUNG
	MARIO CACIOPPO, JR.
	ROBERT POMPOSO
Background On-Set Rep	MARK GORYS
Office Production Assistants	JUSTIN KIRSHENBAUM
	BONNIE ROBB
	DANE DILABBIO
Assistant to Mr. del Toro	DANIEL BIAGI
Assistant to Mr. Dale	SARAH KIM
Assistant to Mr. Daniel	RORY DIAMOND
Assistant to Mr. Daniel and Mr. Brown	RODNEY ALTMAN
Assistant to Mr. Øvredal	JAKE BURLING

Construction Coordinator	PHILLIP TELLEZ
Head Carpenter	THOMAS BARKER
Assistant Head Carpenters	COLIN CREGG
	TAYLOR ENGELL
Standby Carpenter	MARGUS VERDER
Key Welder	DAVID TELLEZ
Welders	VOS VAN DER MERWE
	CELIA MATOS
Carpenters	CATHY DALRYMPLE
	FRED MENDELSON
	THOMAS RACZKA
	MARK O'DONOGHUE
	SVETO KUZMANOVIC
	GARY LEGAULT
	MARTIN DANNYS
	JARL MEDD
	OWAIN HARRIS
	LUKE SMIT
Key Labour	CASEY WARREN
Labour	CHASE MACCONNELL
Construction Driver	RANDY O'CONNELL
Construction Tracker	VALERIE PHILLIPS
Key Greens	JIM PETERS
Lead	HENRY GARDNER
Greenspersons	MATTHEW PETERS
	SHANE TIMMS
Greens Driver	LARRY BEELIK
Key Scenic	VICTOR QUON
Assistant Key Scenic	STEVE QUON
Scenic Artist	BRAD FRANCIS
Head Painter	JANET CORMACK
Assistant Head Painter	DON QUON
Painters	CLIVE D'OLIVEIRA
	SANDY ROBERTSON
	JUDY KUNTZ
	SHAFIQUE STEVENS
	TED FREEDMAN
Paint Labourer	ANDREW R. BYRNE
	BOBBY QUON
On-Set Painter	JAMES O'MEARA
Production Accountant	WENDY GABOURY
1st Assistant Accountant	NIKKI ALFONSO
1st Assistant Accountant - Payroll	GERRY ALFONSO

2nd Assistant Accountants	KEVIN ALAKAS ANGELA MONTGOMERY
3rd Assistant Accountants	DAVID SHERIDAN TERRI QUINN
Post Accountant	STEFANIE SWANSON
Unit Publicist	ALLISON BARBER
Still Photographer	GEORGE KRAYCHYK
EPK Producer	JAVIER SOTO
EPK Videographer	BENJAMIN MARTIN-COCHER
Transportation Coordinator	JASON LEEKING
Transportation Captain	PAUL MARSHALL
Transportation Co-Captain	MIKE LIND
Picture Car Coordinator	JOHN OZOLINS
Picture Car Captain	GORD DRENNAN
Swamper	PATRICK BATCHELOR
Drivers	JOGA SINGH ROY LANCE BRIAN TRAVERS BYRON WHITNEY DAVID STREET DENNIS MANTIN JOSEPH GERVAIS WILLIAM L. TATARYN
Transportation Tracker	KATHLEEN JENKINS
Casting Associate	COCO KLEPPINGER
Casting Assistant	CELIA ROSENTHAL
Canadian Casting	ROBIN D. COOK, CSA
Canadian Casting Associates	JONATHAN OLIVERA, CSA ASHLEY GRAY
Background Casting	ZAMERET KLEIMAN
Background Casting Assistant	DEIRDRE JARVIS
Stand-Ins	NATALIYA RODINA MILAN CARMONA ROSEN CHONGARSKI ZACH ANDERSON
On-Set Medic	BRITTANY LAUSEN
Animal Wranglers	RICK PARKER SUE PARKER
Catering by	DAVID MINTZ CATERING

Chef	WARREN BLOCH
Assistant Chefs	ZEEK ROSENBLUM EZRA LASKAR
Craft Services	STAR GRAZING INC.
Key Craft	MARTINA BECK
Craft Assistants	S. FITZPATRICK DENISE THOMPSON
Music Editors	CHRIS MCGEARY KEVIN BANKS
Vocals	UYANGA BOLD
Solo Cello	EVGENY TONKHA
Guitar	PABLO LANGAINE
Orchestrations	JEFF TINSLEY
Music Recorded by	MOSCOW BOW TIE ORCHESTRA
Conducted by	VLADIMIR PIDGORETSKY
Additional Engineer and Score Mixer	TYSON LOZENSKY
Music Coordination	ENCOMPASS MUSIC PARTNERS
Music Recorded by	NASHVILLE MUSIC SCORING ORCHESTRA
Contractor/Concertmaster	ALAN UMSTEAD

#### Second Unit

Second Unit Director	NIC OSBORNE
1st Assistant Director	GRANT LUCIBELLO
2nd Assistant Director	ROBERT WARWICK
3rd Assistant Director	STERLING THOMAS
Director of Photography	COLIN HOULT
1st Assistant Camera	JOSEPH MICOMONACO
2nd Assistant Camera	BARI BIALASIK
Script Supervisors	JEANNINE DUPUY JOANNE HARWOOD
Chief Lighting Technician	EDDY MIKOLIC
Assistant Chief Lighting Technician	HUGH MCJANET
1st Company Grip	JAKE BOWMAN
2nd Company Grip	TYLER SELLERS
Dolly Grip	CURTIS DICKIE
Transportation Captain	PAUL FLANDERS

#### Songs

“SEASON OF THE WITCH”

Written by Donovan Leitch

Performed by Donovan

Courtesy of The state51 Conspiracy Ltd & Epic Records

By arrangement with Sony Music Entertainment

“QUICK JOEY SMALL (RUN JOEY RUN)”

Written by Arthur Resnick & Joe Levine

Performed by Kasenetz-Katz Singing Orchestral Circus

Courtesy of Buddah Records

By arrangement with Sony Music Entertainment

“FIGHT”

Composed by Nicholas Carras

Courtesy of Monstrous Movie Music

By arrangement with Mutiny Recordings

“MONSTER”

Composed by Nicholas Carras

Courtesy of Monstrous Movie Music

By arrangement with Mutiny Recordings

“CHASE – SUSPENSE”

Composed by Nicholas Carras

Courtesy of Monstrous Movie Music

By arrangement with Mutiny Recordings

“HORROR SHOW”

Written by James Spilling

Courtesy of De Wolfe Music

“HIT AND RUN”

Composed by Nicholas Carras

Courtesy of Monstrous Movie Music

By arrangement with Mutiny Recordings

“THE HEARSE SONG”

Traditional

Performed by Joe Dzuban

“I’M DOIN’ OK”

Written by Margaret Lewis & Mira A. Smith

Performed by Margaret Lewis

Courtesy of RAM Records

By arrangement with Fervor Records

“BELIEVE ME IF ALL THOSE ENDEARING YOUNG CHARMS”

Written by Thomas Moore

Performed by Victor Orchestra, Geraldine Farrar

Courtesy of Naxos of America o/b/o Romophone

“SEASON OF THE WITCH”

Written by Donovan Leitch

Performed by Lana Del Rey

Courtesy of Polydor UK Ltd Under license from Universal Music Operations Limited

Digital Imaging and Dailies by

TECHNICOLOR TORONTO

DI Colorist MARK KUEPER

DI Editor FRANK BIASI

DI Supervisor ANDREW PASCOE

DI Technician MARGARET HUTZ

DI Producers DARCY ARTHURS

PATRICK DUSCHESNE

Dailies Colorist KURT REID

Technical Operations Manager BRIAN REID

Manager of Colour and Front End Services GRAHAM HOSELTON

Rights and Clearances by ASHLEY KRAVITZ, CLEARED BY ASHLEY, INC.

Music Coordination ADAM BENNATI

Tax Incentive Consulting Services by CANADA FILM CAPITAL

Main Title Sequence Designed and Produced by

IAMSTATIC

Avids & Cutting Rooms Provided by STORYLINE STUDIOS AS

Avids Provided by PIVOTAL POST

Foreign Sales Services Provided by

[SIERRA/AFFINITY LOGO]

Special Makeup Effects by

SPECTRAL MOTION, INC.

Spectral Motion Supervisors MIKE ELIZALDE

MARY ELIZALDE



Pale Woman/Jangly Man Sculptor	MIKE HILL
Harold Sculptor	NORMAN CABRERA
Project Supervisor	KEVIN MCTURK
Shop Coordinators	MARK VINIELLO TIM HUIZING
Key Artists	IAN CROMER BRIAN WADE CHAD WASHAM MAURICIO RUIZ CHRISTOPHER GARNAAS

Mold Department	
BRYAN BLAIR	DARIN BOUYSSOU
GRACE CHOO	JON FEDELE
RACHEL GERVIG	BRIAN GOEHRING
JOHN HALFMANN	CHRISTOPHER HERNANDEZ
KYLE MARZIGLIANO	DREW TALBOT
LILLIAN VINCE	

Seaming Department	BRIE FORD TIM LEACH
Paint Department	NEIL WINN TIM GORE EDEN ELIZALDE
Hair Department	LYNNE WATSON MEGAN MANY
Fabrication Department	CLAIRE FLEWIN BRUCE MITCHELL AJAX HULCE JUNKO KOMORI

Digital Visual Effects by  
Mr. X., a Technicolor Company

VFX Supervisor	MATT GLOVER
VFX Producer	GREG SIGURDSON
VFX Production Manager	JYOTI DESHPANDE NAMJOSHI
Senior VFX Supervisor	DENNIS BERARDI
VFX Coordinator	KYRA LEPP
VFX Editor	CONNOR MCMAHON
Compositing Supervisor	LUCIAN BOICU
Compositing Leads	MIKE PORTOGHESE ASHISH MALHOTRA

CG Supervisor	CHRISTIAN CAMAROSCHI
Modeling Leads	NIKITA LEBEDEV
	MANGESH AWATE

#### Modelers

FIAZ SHAIKH	GABRIEL CHIANG
GAGANDEEP SINGH KALSI	GREGORY GRECO STRANGIS
HAE JIN AN	JUAN DE SANTIAGO
KIRAN VIKRAM THAKARE	MAHESHCHARY DAMMOJU
NITAN GARG	PANKAJ E PATEL
PRATHMESH KESHKAMAT	PROSENJIT ROY
TAKUMA TOKASHIKI	YUHAY-RAY NG

Animation Supervisors	KEVIN SCOTT
	JASON EDWARDH
Animation Lead	MARTIN HESSELINK

#### Character Animators

ALEX GATSI	ANDREI DELGADO ALVAREZ
ANDREW GRANT	DAVE DAVID
EMILY WIEBE	HAYLEY FROMSTEIN
JESSICA ZANETTI	JUSTIN MAH
LAMBERT ASSÉMAT	REKA HORANYI
SCOTT HEWITT	

Crowd Supervisor	JOHNNY JAMES GUNARAJ
Crowd Artist	EZRA WADDELL
Character Rigging Supervisor	JASON TESKE

#### Character Rigging Artists

SEAN RUBENSTEIN	ANIL ONLEM
SARA ABRIL RASCON ESPINOZA	BADE TIMUROGLU
CHIARA LICANDRO	DOMINIK HAASE
JONATHAN PANNOZZO	JUNIO OLIVEIRA
JUSTIN PHILLIPS	LUIS URANGA
PETER CHERNOFF	YANYAN LI

Layout Supervisor	MATT RALPH
Layout Lead	COLTON DUJON

#### Layout Artists

FADI SARA	TIE DAVID GAMBACURTA
ANGEL GARCIA	DIWAGAR DURAI
GEDDAPU SURESH	JYOTHI KUMAR

KATHIRVEL DHANARAJ	MADINENI GIRISH CHOWDARY
PATRICK TAILLEFER	RAMARAJAN R
RAVI KUMAR CHANDAKA	S RAGHURAM
SALMAN RIZVI	SRINIVASAN R
THARANIPATHI P	

Effects Supervisor	KYLE YONEDA
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#### Effects Artists

ANDRES FELIPE PULIDO	DIEGO GALAN
EMMANUEL CARRANZA	GARLOFF LANGENBECK
GUSTAVO SANCHEZ-PEREZ	JEREMY FUNG
JUSTIN BOON	RAN LONG WEN
RYAN NG	SISI HUANG
TAMAS MOLNAR	WEI SONG

Lighting Supervisor	VIDUTTAM RAJAN KATKAR
Lighting Lead	J. ALAN BRADSHAW

#### Lighting Artists

ANKIT KENIA	MARIA CAMILA LOPEZ
CARLOS ANAYA	DAVID RAMON RODRIGUEZ
ELENA PERREIRA	EVAN ROBERTS
HELENA MASSOUD	JORGE PEREZ
KIRAN VEMULAPALLI	NISARG SUTHAR
OLABISI FAMUTIMI	RAHIM AKBER

Lead Digital Matte Painter	MARCIN NIKIFORUK
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#### Digital Matte Painters

MATT SCHOFIELD	ARITRA DEY
AYUSH SARAOGI	DAVID BOCQUILLON
DEEPAK BISWAL	GARTH A. DUNCAN
JORDAN NIEUWLAND	NARENDRA KULKARNI
RAKESH KUMAR LAD	SHAOAI CHEN
TORY MILES	TRISTAN CERRER
VIJAYAKANTH K	RAKESH LAD

#### Compositors

ALEM MOTO	AMBER EVANS	AMEYA ADCHULE
AMIT MANGESH AMBRE	ANDREW FARRIS	ANITA VERGARA A
ARKA RAY	BARB BENOIT	BHAVEESH PV
BRITTANY PIACENTE	DHIRENDRA SINGH	DMITRIY KIRILLYAK
ELAM PARITHI	FERNANDO RODRIGUEZ	GREG ASTLES

GUILLERMO GARDUNO  
 JEBARAJ LIVINGSTON JAMES  
 JORDY VELAZQUEZ  
 KARTHIK RAMASAMY  
 LAKHAN SHARMA  
 MATTY MCEWAN  
 MIKE MORLEY  
 PRAKASH SHETTY  
 RAKESH MAURYA  
 SAGAR D DHONDGE  
 SELENA FARKAS  
 STEPHANIE LANDRIAULT  
 VIKRAM SANGHAI

HEMANT REWAPATI  
 JESSICA WOLFF  
 JUAN ROMERO  
 KAUSHIK K. MAHAKALKAR  
 MARK HAMMOND  
 MAYANK SINGH  
 NAVEEN KUMAR A  
 PRAVEEN SUBBARAMAN  
 RAKESH PUSULURI  
 SAM VAIDHYANATHAN  
 SIDDHARTHA RAMAN  
 SUBHRA RAHA  
 XIAO XIAO

JAFIN JACOB  
 JOEL SAUNDERS  
 KANWALJEET SINGH  
 KETAN MEHTAR  
 MATT BEIGHTOL  
 MICHELLE LEDESMA  
 PERRINE MICHEL  
 RAHUL K.R  
 RALPH REINLE  
 SARAVANAN P  
 SRUJAN BHARADWAJ B R  
 VIDUSHI SINGH  
 YUTING CHEN

Paint Supervisor BALAJI P  
 Paint Lead BENCY MATHEW

#### Digital Artists

AKHIL SHARMA  
 ARUN K  
 GOPIMANI B  
 HARIPRASAD B  
 KARTHIKEYAN K  
 MANDEEP RAWAT  
 MEERA A M  
 MUTHYALA KRISHNAIAH  
 NITHYA K  
 PRIYANSHUL BHARADWAJ  
 RAKESHA C R  
 SARAVANA KUMAR A  
 TIWARI THARUN KUMAR  
 VENTKATESWARLU G  
 SHAIK AKRAM AHAMAD

AKRAM SHAIKH AHAMAD  
 CHANDAN KUMAR  
 GOURISH BEVOOR  
 KARTHIGEYAN K  
 KAUSHIK K MAHAKALKAR  
 MANICKAM PACHAMUTHU  
 MICHAEL TANG  
 NARAYANA MURTHY TIRUNAGARI  
 PANKAJ CHOUDHARY  
 R SATHESH KUMAR  
 SAI KUMAR  
 SARAVANAN R  
 VAIBHAV PATIL  
 VIJAYASARATHI KALAI AHGARA  
 MANOJ RAJAN

ANANTHAKRISHNAN S  
 DARSHAN B  
 HARIHARAN P  
 KARTHIK R L  
 LIJO K BABY  
 MANOJ R  
 MUKESH MANOHAR  
 NIJU KRISHNAN MOHANDAS  
 PRIYA SINHA  
 RAKESH N  
 SAMPATH KUMAR LANKA  
 SURAJ MORE  
 VENKATESH K  
 VISHAKH RAVEENDRAN

Additional VFX Production Managers BRIANNE WELLS  
 MOHAMAD RAFIQ  
 NATALIE BROOMHALL  
 DANIELLE DAVIS  
 NICOLE LIBRODO

Additional VFX Coordinators

ANDREW CARRUTHERS  
ADAM QUATTROCIOCCHI  
ERIKA YOUNG-STORZ  
SEBASTIAN VAZQUEZ  
KUNAL DHAWAN  
RISHI RAO

ADAM SCHAFFER  
GLORIA MAI NGUYEN  
SANDRA DUQUE  
ESTHER GONZALEZ FLORES  
NEHA KIRAN SADRE  
SHEETAL SUDHAKAR SHINDE

Supervising VFX Producer  
VFX Bidding Producer  
VFX Data Coordinator Lead  
VFX Data Coordinator  
Resource Managers

Supervising VFX Editor  
Additional VFX Editors

SARAH MCMURDO  
MATT CAMERON  
DEREK LANG  
MATHEW DALE  
MARIA XIMENA LOZANO  
NAOMI FOAKES  
BRANDON SCHAAFSMA  
EILIDH GOOSEN  
LUKE STEVENS  
LAURA CARNEGIE

Visual Effects by  
GIMPVILLE

VFX Producer/Supervisor  
Compositors

LARS ERIK HANSEN  
CHRIS HAGFORS DAHLMO  
MATTIS GASTON LARSEN  
MARKUS DAHLSTRØM  
EVEN HOLTE

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CASPER LARSGAARD KVIKSTAD

PER ERIK ERIKSEN

The Director Wishes To Thank

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NORDISK FILM PRODUCTION

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SNORRE ØVREDAL-AARRESTAD

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NICK BIANCHI

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Language Including Racial Epithets, and Brief Sexual References